

IRMGARD FARDEN ALULI

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(1911 - )

Irmgard Aluli, the beloved and admired composer and singer, tells of growing up on Maui as one of the Fabulous Fardens. The ninth of thirteen children of Annie and Charles Farden, Irmgard recalls life at Male and Puamana, the inspiration for one of her best-known compositions.

Mrs. Farden recalls her around-the-world trip in the 1930s, her marriage shortly after the outbreak of World War II, life on the mainland during the late forties with her law student husband and babies, and her emotional return to Hawaii in 1949.

While actively engaged in teaching, family life and real estate, music, and especially Hawaiian music and the Hawaiian language, have always played an important role in her life. Anecdotes regarding individual compositions and events are related.

The formation of the group Puamana, its continuing popularity, and the sharing of her enthusiasm for and knowledge of music are described.

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INTERVIEW WITH IRMGARD FARDEN ALULI

(MRS. NANE A. L. ALULI)

At her Kalaheo Avenue home, Kailua, Hawaii

October 28, 1986

A: Irmgard Aluli

S: Alice Sinesky

S: I had read a delightful interview that Pierre Bowman had done with you, and in that interview he referred to the "Fabulous Farden Family." I wondered if that was his term or if he had picked that up.

A: No, it was created before that by an earlier newspaper writer. I have a newspaper clipping that goes back maybe ten or fifteen years before that. It's one with a picture of all of us sisters whom the writer called "The Fabulous Fardens." (laughs) The name stuck and was used several times after that by others.

S: If you'd like to tell us how you got into this fabulous Farden family, when you got into it and where you got into it.

A: I was born on October 7, 1911, at our Mala village plantation home in Lahaina on the island of Maui. A Portuguese midwife attended my mother for my birth and, according to my sister Annette who was the oldest sister at home at the time, the midwife (who helped deliver some of my other sisters and a brother) after the birth of the child, would clean and dress the newborn, tend to my mother and then with the newborn held in her arms in a blanket, would dip a piece of bread into warm coffee and put it to the baby's mouth to suck on for a few minutes, so I guess that was done to me, too. Imagine using coffee!

I was the ninth child in the family. Before me were sisters Margaret, then Annie, followed by two brothers Carl, then Bernard, then four sisters Emma, Maud, Aurora, Diane, then me. Llewelyn or Buddy is the last. Yes, I'm the ninth child. I'm a seven-eleven; (laughs) I'm a lucky one. October 7. I was born in 1911.

S: There were thirteen altogether?

A: Thirteen children? Yes. One, the eleventh child Lurina, died shortly after birth and one, Aurora, the seventh child, died when she was fifteen. She died of typhoid fever and it was so hard to take at that time. It was about 1923.

S: Why don't you tell me what your first memory of this wonderful family is?

A: I go pretty far back. I can remember things. I can describe things from, I would say, when I was before four years of age. We moved from our home to Puamana. We used to live in plantation homes because my dad was with the Pioneer Mill plantation. Then he bought a piece of land. He said it had belonged to the Queen Kapiolani Estate. On the deed was the name Puamana and he, knowing Hawaiian, felt that this was a fitting name for our home. He had our home built. It was a large six-bedroom, two-story home with a separate cottage for laundry and a yardman--because we had a large family. At that time there were nine of us. He named it Puamana. We moved in it in 1915 when I was four years old. I remember things before that.

I could describe the home we moved from to Puamana, but not completely. I remember the trees, what we did, what I as a child did, different happenings at that home. I must have been three or three and a half years old. I can remember things that far back. That home was a place called Mala with date palm trees, a large pepper tree, a ylang ylang arbor.

S: Give me an example.

A: We had a big yard. I remember every day around three or four o'clock I would go out and pick the white gingers just blooming in our ginger patch. I loved to do that. To this day, ginger, white gingers, are my favorite because it weaves in through my life. Picking those flowers--it was a thrill to pick those sweet-scented flowers at that time of day when they were just opening. Our home had a verandah running along three sides of the house.

I remember when the Salvation Army man used to come to our home. He wore a khaki uniform and a cap. He'd blow a bugle and we'd all collect there. He had a little lesson on Christ's life. I remember that by our entrance was a tall lamppost. It's like I think of as the old English lamppost--glass and wrought iron--it was right by the entrance gate of our home. I remember that we had a small farm with chickens, cows and horses.

S: And this was while you were still on the plantation?

A: Oh, yes, plantation home, but it was on the beach. My father was skilled labor, so we had a home right on the beach. It was a large yard. Lots of room for playing games. My older sisters and their friends would play croquet on Sundays. I remember those things.

I remember one Christmas when I was given a doll. In those days Mother would concentrate on just one gift for each child. We younger sisters each had a nice big doll in a beautiful outfit and it would be handmade embroidered dresses. I believed that the doll was given to me by Santa and I was so happy. I happened to leave it on the porch and our dog Jack got hold of it and he was playing with it, digging his teeth into the doll on the lawn, and I came out on our porch and saw my doll just being torn to shreds, being broken apart and I cried so much. My mother said, "That's all right, you'll get another doll." I remember that.

There was a cottage in which my mother's Aunt "Kahalepouli" who raised her, lived in during her last years of life. We had many fruit trees, but I remember the long row of date palms because I used to gather dates and enjoyed eating them. I also remember our banana patch and the delicious ice cream bananas.

Our home had a wood stove on which most of the cooking was done, and we also had an outside Portuguese-type brick oven in which all of our bread was baked. I remember my brothers and father chopping kiawe wood for our wood stove, Portuguese oven and an outside fireplace for boiling our clothes. We went from wood stove, to kerosene stove, to gas stove, to electricity. I remember all those periods that we went through.

Of our neighbors, I remember three Hawaiian families; the Kiha Mookini family, the David Hauki family and another whose name I do not recall except the woman's name. She was called "Melemele." There was a Japanese doctor and his family, the Hirata family.

Then when I grew older, it was hiking up into the valley with friends. It was so safe then. We would go in groups of maybe eight, ten, twelve. All school children. We'd walk up to Lahainaluna Valley from Lahaina, which is quite a walk. Hot. Lahaina was hot during the day. Go into the mountains, swim in the fresh water pools, pick gingers and maidenhair. Maidenhair would grow alongside where the falls would be. Oh, it was great to find maidenhair growing wild. Then we'd make leis, put them on our heads and necks and return home, stopping on the way to cool our bare feet in the stream running alongside of the road.

You know, there again, it's the thrill of picking gingers up in the wilds. Then later on in later years, going into other mountains, going hiking, going camping, and then picking gingers and making them into leis with no needles. We used the grass flower. It's about a foot long. We'd clip off the end where the flower is. We'd slit that little stem and get banana leaf--dried banana from the banana stalk --and we'd tear that off, wet it to make it pliable. We'd put it on there and string our flower leis. We didn't need needles or thread. We also braided ferns and flowers into leis.

S: Mother Nature. God gave it all to you.

Tell me a little bit about your parents.

A: My mother lost her mother and father when she was a young child. She was born in Honolulu. Her father came from Peste, Hungary. He became head steward in the household of one of the Kamehamehas. I don't know whether it was Kamehameha III or IV. I was told but I've forgotten. Mom lived in Honolulu. Grandfather was called Pakala. Bernard Bastel was his name. The Hawaiians Hawaiianized the name Bastel into Pakala. My grandmother was pure Hawaiian. They had no children for sometime after marrying. The Hawaiians believed that if you didn't have a child and wanted one, then take a child into the home or adopt one and then the motherly instinct would be aroused and you would conceive. Grandma did that and within a year she was pregnant with my mother.

Friends told my mother later that they remembered when my grandfather used to take her with him to do his marketing. He would take her down and always go to visit his German friends. One was a jeweler. This jeweler, a Mr. Eckart, told her later that he would come and visit just to speak German. He remembered that my mother would always be with him. He evidently adored her. Then he died. Grandmother was pregnant with a second child and was brokenhearted. She died in childbirth and so did the child. My mother was only about three or four years old then.

Her aunt on Maui was married to, I think, a granduncle of our retired Judge William Richardson, Shaw, and so she took my mother and adopted her and raised her in Kaanapali. In those days the missionaries went around to families to ask if they wanted their children placed in the missionary schools. My mother (of course, her mother had left money and land) was placed in the Baldwin-founded school which was Maunaolu seminary. She would go home for vacations, but she was a boarder and was educated there by English teachers.

While she was there, my father was being educated at Lahainaluna High School on Maui and then at Punahou in Honolulu for three years. He had bad asthma but he was on

the football team. I guess his asthma bothered him so much that he stopped going to school here in Honolulu at Punahou and went back to Maui and started working. He met my mother through a friend and proposed to her. They got married right after she graduated and the marriage took place in this seminary and Mother and Dad spent their honeymoon at Haleakala. (laughs) Can you imagine going by horseback up to Haleakala crater? They started their home at Makawao, Maui.

S: So she was very young when she got married.

A: My mother was seventeen; Dad was twenty-six. It was August 11, 1897. She said that she used to sing in school. Sang in little operettas and in programs. My father sang at Lahainaluna and Punahou and he played the guitar and some piano. My mother played the slack key guitar and ukulele, but not a lot. They just kept instruments around. My two older sisters were born first and, I think, one of my brothers. Then they moved to Lahaina side, an area above Kaanapali called Puukolii. Then they moved down to Lahaina. There other members were born.

Then a brother was born after me, before we moved to Puamana. My father had decided he wanted his own home--no more plantation houses. He bought his own piece of land. I told you about the name on the deed. It was later when we were adults that someone from the museum called one of my sisters and said, "Oh, now I know how you got that name Puamana. It's on this big map and it's on property that used to be owned by a High Chief Puamana." It was a larger area and our home was only one section of it. We used to find different fishing stones and other Hawaiian relics when we'd dig up the ground. Anyway, I think the boat shed was there and maybe another building. I don't know. That's how we took the name. My father named it Puamana. When the home was built, he had the name chiseled into the stone wall. My sister on Maui still has a part of the name stone. A portion was stolen.

We had a lot of music in that other home. We had neighbors that we used to sing with. We'd sing in harmony. My older sisters and brothers sang in the choir. They went to an Episcopal church school that was called St. Cross.

S: Was religion a strong part of your upbringing?

A: Oh yes, it was. Because my mother had a lot of it in school it was brought into the home. She always read her bible and went to church. We went to church, too. But one thing was that she always went to the Protestant church and we went to the Episcopal church. And we were all baptized Episcopalians. Later on, she came to our church. I think they, my parents, used to like to hear the Hawaiian hymns and

meet their friends to speak to in Hawaiian, so they attended the Hawaiian church.

My mother was half--we don't know if it was German or Hungarian, because her father was born in Hungary but he spoke German so we weren't sure--but my father's father came from Baden, Germany. He lived in Honolulu, then went to Maui to live. We know that he bought land up there from records in the Bureau of Conveyances.

S: Do you have any idea of when he came over?

A: We have some of the records from research. Then he became a citizen of the Hawaiian Islands. Both grandfathers did. And both married Hawaiian women. My father had another brother, but my grandfather wanted to return to Germany and take the two boys to be educated. My father was only three years old. The family strongly objected to it. They said, "He's too young." Grandfather finally gave up the idea and said, "I'll leave him and I'll take the other boy." He took Alexander. We have records of him sailing on the ship, the name of the ship, and from what I hear, he wrote home from New York and then they never heard from him again. Whether they were lost at sea, whether they went back to Germany and he never contacted the family anymore, we don't know. We have no letters. Nothing.

S: Isn't that sad that they just disappeared?

A: My father for all his life wished to find his brother and he had hopes that he would see him some day. Some of us travelled to Germany. My sister Margaret and her husband, Hugo Bruss, went twice. I went once in 1939, but when we inquired we were told that so many of the records were lost during World War I that we'd have to get a lawyer. We weren't there long enough so we didn't bother, but now we're beginning to really try to check to see if we can find any family members in Europe.

My other grandfather died here and there is in the archives a newspaper account of his death. He was the one who was with the King's household. It said the procession started from his home at the corner of Alakea and King (or Beretania) and moved to the church, but what church it didn't say, so we don't know where he's buried. So my mother grew up on Maui.

Fortunately, my father's mother had enough land and money so she could educate him and my mother's mother left enough so that she could be educated, too. Then they met and got married and started their family. Dad was a strict father. Mother had good training in school so that she could cook and she could sew. She was prepared for her duties as



wife and mother. She used to sew all of our clothing, was a good cook and a kind, loving mother.

My aunt left two big trunks. I remember the trunks had beautiful clothing in them. Mother cut them all up--these beautiful old clothes--to make them over for clothing for the children. She'd sew all of our underwear. Mother would take correspondence courses. She was the first woman, aside from the dressmaker in Lahaina, who had a hemstitching machine. She even took in orders when hemstitching was fashionable.

S: Well, when you have that number of children, you'd better know how to sew.

A: Yes, my mother could sew and she was a good cook. Made preserves and all that. Anyway, from her we all learned about food preparation.

S: You said your mother was seventeen when she got married. Do you have any idea how old your father was?

A: My father was about twenty-six. All the children grew up having to do everything. Do the housework, help with bread making. One sister would help with the children because there were quite a few of us. Everybody had to work. Feed the animals. Feed the chickens. Milk the cows. The older sisters and brothers. I came along later so I didn't get into that. (laughs) I would say I had an easy life compared to my older sisters and brothers. They all had to work hard. Iron and cook and everything. Clean, et cetera.

Then we moved to Puamana. When we moved to Puamana, Mother started to have help come in. A Japanese woman to help with the cooking and housework and other help for laundry and yard. I say that I had an easier life, but I don't think that was so good for me because it spoiled me. I wish I was like my sisters.

S: When did you start to school?

A: I went to kindergarten at five and to Kamehameha III school right in Lahaina. I used to walk to school because it was within walking distance or I rode the bicycle. I rode the bicycle a lot in those days. If Mother wanted something at the store, she'd send me down on the bicycle. We had bicycles or we walked. We walked a lot. We hiked and things like that. (laughs) I remember they had these hacks, like surries, and we'd be walking to school. One hack would go by and we'd grab the bar in the back and swing our feet underneath and catch a ride free. Sometimes the hackman would know that we were riding on the back bar and he would throw his whip around to the back like this.

There was a Chinese bakery in Lahaina. You could go early morning and bread is all sliced. They would put butter, they put jelly and you'd buy it like that--ten cents a loaf. Chinese. Freshly-baked bread all buttered and with jelly, and then you'd buy it. You'd take the whole loaf. We used to go down the bakery and buy freshly-baked bread or doughnuts hot. Of course, we baked our own bread at home and we made our own butter, our own milk, our own chickens. In a residential area. Now you cannot do that.

S: Isn't that funny that with all the baking that you did at home that you'd still go to the bakery for something like that?

A: And the funny part was that we made our own butter, but we'd rather have the store bought. (laughs) Because we had enough of ours. Fresh milk. That's why until this day I still like canned milk to put in my coffee. We had so much fresh milk. And buttermilk! We used to feed it to the chickens. My mother would make it into pancakes and they were the best pancakes. But we just had so much. Plenty of buttermilk--to waste, you know.

We had a happy childhood life. We were right on the ocean. Many know this story. When we moved into the home, my father had sprouting coconut trees for us to plant. He had a man come in and dig holes and he told us, "Each one of you children plant your coconut tree and care for it and as that tree grows so will you." So we did. It was like a little family ceremony. There were only ten of us then. I used to have to carry a pail of water and water that plant until all the pipelines were in and we could water by hose. Over the years we watched those trees grow. They're still there. Not until I was an adult and married did I learn from my younger sister that while we were away at school my dad got the two youngest ones together and had them plant their trees. I didn't know that. All the trees are there.

We had a good community life. My father was with the plantation and the plantation in those days did a lot for the children of the community. They were part of the community. At Christmastime the plantation would have the biggest Norfolk pine for a Christmas tree and all decorated. I guess the women would do that. Children of the community would go for a program and gifts. They'd have a big program. I remember the Japanese women would be dressed in their Japanese kimonos and dance with their parasols or fans. The Hawaiians would dance. The Filipinos, too. Then we'd all go through lines and every child would have a package containing candy, orange, apple and raisins. Big bunches of raisins and nuts. We always had that. Sometimes someone would try to sneak in a second time to get two packages. (laughs)

We had that and in the summertime they'd have like a big beach party. All the plantation kids would go. We'd go in trucks to a beach place. We'd have soda water, sandwiches and hot dogs and all that. Watermelon. And we would swim all day. Elders watched us and they'd spend the day like that. It was really like Christmas. They didn't have anything for Easter, but the women would get together. The women's clubs. One year we had a huge Easter party at our home. All the children and the mothers came. There were dozens of colored eggs. Our yard was big, so eggs were hidden all over. We still have pictures of that. Children all over looking for eggs. They had one big party there and we still found eggs for a week or so after the affair.

My dad had us all experience working in the plantation, too. Although he was skilled labor, he wanted us to experience the actual work in the fields. When it was my older brothers and sisters, they wanted to go because it was fun. My sister was a redhead and was full of fun--loved music and fun. All of them would go on a truck--thirty or more children on one truck. When they stopped for lunch, they had a good Hawaiian foreman and he'd say, "All right, break time. Everybody. Hurry up." And he'd say to my sister, "All right, you lead them. Sit right there and sing." And they'd all sing and have lots of fun.

Then he'd say, "All right, now it's time to get back to work." He played with them and all. "Now you see how hard you can work." And they'd really work because he was so jovial, just the best kind of foreman. They loved him. Going home, they'd all be singing on the truck. They loved that. It was hard, you know, out in the hot, hot, hot sun, pulling weeds and getting all scratched by the cane, but they loved it.

S: But when you're young, the socializing part is so much fun. You don't even worry about the work part.

A: When my turn came, I went to work, but I hated it. It was so hot in the summer. And it wasn't as much fun then. We'd work in the fields to pull grass, but we also got into working on the tracks. You go and follow where the locomotive went and pick up all the cane that fell off and throw it into a special cane car that came along. That wasn't so bad, but we got up at four o'clock in the morning, we got our--they used to call them the kaukau tins--we fixed our lunch. We used to take rice and a little meat or eggs and bacon, get a little vegetable, maybe fruit and take it to the fields with us. You'd eat lunch, then work and finish up at four o'clock, then go home. Imagine from early in the morning, like six, you'd work until three or four o'clock in the afternoon and it's hot in Lahaina. I worked either one or two summers. That was all. Then I went to the pineapple cannery and worked. All of the children went.

Then I didn't do it again. I would just stay at home and sew or help around in the house or yard.

That was the kind of life, but we were happy. The family loved music and we always had instruments around--ukuleles or guitars. One brother came to school down here and learned to play the violin and many other instruments; he learned to play the saxophone well. When the older children would come home to Lahaina, they would bring all the latest music. We'd learn from them. One would play the piano and we'd gather round and learn all the songs. They'd bring all the latest records from Honolulu, too, even pianola rolls and sheet music.

In those days what they usually brought from Honolulu were American Beauty roses. They were--no fooling--that large. (five to six inches) Long, long stems. Big thorns. You don't see them any more. They were a deep rose and they were that big. We would have those and another thing they would bring would be special chocolates. It would be a big box with maybe two or three layers. In those boxes would be the little tongs that you would pick up your chocolates with.

Another thing was corned beef. We never used to have that except in Honolulu. Metropolitan Meat Company was the favorite place to purchase from and they'd bring a big hunk home. That was another thing we'd get from Honolulu.

S: The children went to school for a while in Lahaina and then as they got older they went to Honolulu?

A: We (on the whole) went to the eighth grade in Lahaina and then most of us came to school in Honolulu. We boarded either in the school or stayed at boarding homes. For a period of time some stayed with very close family friends.

S: Did you go to the same schools?

A: We went to different schools. One brother went to Kamehameha School and then to Punahou; one to St. Louis College and University of Hawaii. A lot of our sisters went to the Priory because we could board there. One sister went to the Priory and then became a nurse. She went right to Queen's and had her training there. Then one went to Normal School and stayed at the Kaiulani Home. When she finished, she went back to Maui and taught. They all taught--all of my sisters. Four of us finished at the University of Hawaii.

S: Even with this big family--you all worked hard--but you didn't seem to have any financial pressure.

A: We marvel at how my father managed, but we helped, too, by doing part-time work and spending our money carefully.

All of us went to school. But my father had land, he had cattle, and then he would invest--he had a boat, but that didn't work out too well. His partner went off and took the money. But evidently when there was a need for extra money, he would sell a cow or something like that. We had a nice home; they provided well for us. I don't know how they did it. He was the only one working. My mother never worked. I mean she sewed for us, but only later on she did hemstitching, but she never took in sewing.

I think having the cattle and the land helped along the way. Maybe he invested. I don't know. My mother had land, nice land that she leased out, but cheaply--like a dollar a year. When it came to our turn managing the land, my brother took charge and said, "Imagine leasing over so many years at a dollar or two dollars a year. That's outrageous." So he jacked the leases up which was right. He worked for the Pineapple Research so he knew what they were getting from the land.

But that's how they managed. We were all sent away to school from Lahaina. Some stayed maybe two years for high school on Maui and then came down and finished up in Honolulu or on the mainland. We just stayed here. Some went away to the mainland, but those years at home were wonderful years. We were close as a family. With plantation life we had luncheons and things like that. We would help my mother. My one sister took up home ec and I did too. She would help my mother plan the menus and do the cooking.

S: A lot of stories I've heard about plantation life have been so negative and yours isn't. It's good to know that it wasn't all bad.

A: It wasn't all bad. Some parts are not very good and I'd just as soon not even talk about it. It was a hard life though for the workers. My father was really devoted to the plantation. He really was. He cared about the work. He cared about the rainfall. He cared about how much the plantation was making or losing. He'd strive to do his best. He'd be up early and if it was a stormy, stormy night, he'd be out in that storm. We used to sit home and worry about my father, but he had to go out and check the ditchmen and check this and that. In stormy weather. But he would go out. In the early days by horseback. Later on, by car. Many nights he was gone on his horse. I'd like to put myself in my father's place. You know, his hat and his jacket and going out checking here, checking there in stormy, stormy weather. My father had to do that.

When he came to Honolulu, he couldn't wait to go home. My mother would just love to go to the stores and charge. (laughs) Mother loved to shop. Dad would be anxious to go home. We'd say, "Dad, you worry too much about the

plantation. Stay here and enjoy yourself. You're welcome to stay longer." No, he had to go back after two days. That's all--the longest he wanted to stay. But my mother loved to shop--to go to Liberty House, to go to old McInerny's and Wichman's. Those were the main stores.

S: Did they spend all their lives on Maui?

A: Yes, always on Maui. She only came down and stayed for a short while when my father was in the Legislature. He served one term in the House of Representatives. He didn't want to get into politics. He said, "Oh, I don't like politics. It can be a dirty game." Somehow they talked him into it. He ran and he got in and he stayed one whole term. Then he didn't want to run again. They wanted him to run and he said, "No, no, no." He didn't want to.

S: Do you remember what year that was?

A: About 1922. I was young and my oldest sister was married to a German and he worked in the plantation office. They came to our house and lived there and took care of us while my mother and father were in Honolulu. There were sisters and brothers going to school down here, too. So we had two homes. We all got along. Everything worked out.

S: How long did your parents live?

A: My mother lived to be sixty-six and my father died in his seventies. I think he was seventy-four. Mother lived not too long after he died. He died because he had cancer. He was strong from that kind of life--outdoors and all. He was bronzed and very straight and strong until he got ill. We never could find out what it was and then we found it was cancer. It was the spreading type, so he didn't last too long. He was right at home until he died.

By then I had written the song "Puamana" and he was so proud of me for writing our family song that on his deathbed he said, "Go and get my guitar." I took it to him. He said, "I'm proud of you for writing that song for our home and I'm leaving this with you." He left his old guitar that he used to play as a young man. I still have it. I gave it to someone to have it repaired and they still have it. It was inlaid and made of Hawaiian woods--two kinds of Hawaiian woods.

Mother sang sometimes, but not too much. She had the sweetest voice. They would play a little bit in the evening. My father would sing with a quartet that started with a Hawaiian organization. If they were going to have a meeting, the four men would come to our home and rehearse. Beautiful voices. My father was a bass, and they had a tenor and a lead. Four men. And we heard all of these old Hawaiian

songs. They were rehearsing at our home. Then they'd go to their meetings and sing. Sometimes we'd hear our father playing the piano. Very little. Sometimes the guitar.

S:           What about in the church choirs? Did you belong to any of the church choirs?

A:           We all did. All of us children. I don't know if my mother sang in her choir or not, but she would sing at the Hawaiian organization meetings. That was all. We didn't hear my mother and father sing a lot at home. All of us children. And they would listen to us. My father had a keen ear for tuning, you know, so if we were anywhere off key, he would stop us and say, "Wait, wait, wait. Let me hear that ukulele. That's a little off. A little higher. All right." Then he'd sit down. We'd play and we'd sing. The ones who'd go to Honolulu would come back and oh, they were full of fun and teaching us the new songs and we'd sing and we'd enjoy one another.

We had a long dining table. My father always sat at the head and my mother at the other end. We were in between. When the children would come home from Honolulu, it was a big time. We'd plan a big dinner when they were coming home--special foods. That night a lot of visiting--getting all the news. The next morning at breakfast we'd all sit around. Dad would come home for his breakfast and he'd stay longer--an hour or an hour and a half--and they'd be telling stories. We'd all laugh. Friends would stop in. In the summer there'd be parties and dances at other people's home or our home. It was that kind of life.

One sister, Emma, went into hula. She's known as a kumu hula. In the early days, it was high kicking and dancing like they do in the movies. She'd get a whole bunch of us--all of us--I was in the seventh or eighth grade. We had to learn songs and dance routines. She'd work all the dance routines; choreograph the whole thing. Teach us part singing. No trouble. We all knew our parts. You just sing a song once and you'd know it already. We'd all sing on stage. Makeup, costumes. We'd do all kinds. Spanish, if you want it. Hawaiian, if you want it. The latest jazz songs, Negro songs, et cetera.

We used to do all those things so that when the fleet came to Lahaina, my sister was ready for them. She had different ones who knew how to dance. She would take groups out to the ships to entertain. The fleet came twice to Lahaina and they filled the whole bay in front of our home. At night with the ships lit, it looked like a city. Beautiful sight. Certain nights there would be a special display of ships--just outlines. Everything else was dark but the outlines. From Kahoolawe to Molokai you'd see the whole ocean. A floating island of lights. Beautiful. All

day long when the sailors came ashore, there were dozens of sailors going by--on our beach, on our walls, through our yard. (laughs) We used to give them coconuts, mangos, talk to them, just so they would feel at home. All over the town it was just a mass of white with sailors in uniform.

S: Did you start composing then?

A: No.

S: Not when you were growing up?

A: No. I played the piano by ear and when I got to boarding school I played even more. Boarding school was a girls' school so we all danced together and different ones would play. I was one of the piano players. There were two of us who would play for dancing. I began to put my own words into existing songs. Just a little bit for some programs.

Then one summer on Maui I met a guitar player, Annie Kerr, from Honolulu. She could play the guitar. It just entranced me. And she loved hearing my sister and me singing and began harmonizing with us. We sang in harmony. When we returned to school in Honolulu, she kept in touch and invited us out. We would enjoy singing and playing instruments together, so we formed a trio. When I finished high school, we went out to play as a trio for radio as well as for private parties. I was going to the University. We had started for our fun, but pretty soon people were hiring us.

Then my brother formed an orchestra with a University classmate, Sam Poepoe. He had finished the University, had married and was working for the Pineapple Research and one of his classmates also came from a very musical family. It was the Farden-Poepoe orchestra. There were four Fardens and four Poepoes.

#### END OF TAPE 1/SIDE 1

A: That was in the 1930s. Then we became a part of that band. We sang with the band and played as a trio and we would wear evening clothes. The men wore tuxedos, dinner jackets, and we'd go out and sing. We played for weddings around Honolulu, we played for the harvest dances on the plantations out at Ewa and places like that, we played at some of the hotels.

S: You just learned all this. You never had lessons.

A: I sang in the choir, but all the time I was singing the choir music...if the note goes up, I just go up. (laughs) I didn't know the value of the note. There was this Brother Bode we called him. He had a wooden leg.



S: This was down at St. Andrew's?

A: Yes.

S: I've heard about him.

A: He used to bang his foot like this and we had to say, "A half note is a note with a stem and so many beats," and I would just go through that routine. I'd sing in the cantatas. I'd hear it and I'd know it by ear already. That's the way I sang in the choir. We'd sing for the big cantatas during Lent and all that. We were part of the choir and sang with beautiful soloists for special occasions. The baritone singer was Kamakau. He had a beautiful voice. They'd bring these special singers in during the big church seasons and they would sing the solos and we would be the choir. We had to go to rehearsals. I didn't even know the value of notes. I'd just learn the music and sing it. Isn't that funny?

S: It's remarkable!

A: How I did it I don't know. Harmony came to me easily because we always sang it in school, at home, in the community, so that anyone could sing a song and I would go right into harmony; my sister and I together. If I happened to go into her part, she'd take mine and vice versa. We could go back and forth like that. Just had the ear for it. It started from childhood. I can't even explain it.

S: It's a gift. I think that's how you have to explain it.

A: Sing, sing, sing. Sang a lot. Took part in a lot of community things. Dances in those days were held with parents and children attending. In the summer all the high school and college students would be home and dances would be held frequently. All the young folks would go, but older ones would go, too. The little ones--we were recalling the other day when one of my friends was at the Willows--she was saying, "Well, we'd go and we'd dance and we'd weave in and out. If we didn't have anyone to dance with, we'd dance with each other." That was true. They had their fancy steps and we had our own, too. We made steps of our own or imitated others.

S: And nobody chased them away. They were just part of it.

A: It was part of family. It was family life. Family and community. You didn't shoo the kids away. The children were around. Of course, we never interfered when the parents were visiting and talking, but we'd be around. They never

Well, he wasn't there very long when he called me. "Oh, I miss you and the children. Send Elsie home." Elsie was our help. "Sell the house and sell the car. Come and be with me." So I put the house up for sale. I called the same broker who had sold us the house. We sold the car. The house didn't sell, so he said, "Rent it. Don't waste your time. Just rent it and come." So here I was as big as a house--ready to have my second set of twins--I was pregnant with twins, so we took three children and flew over to Tennessee and stayed there for nine months. He finished, graduated and we came across by train. He said, "I'm not going to take a plane. I don't want anything to happen to my family. I think maybe we should go by train." So we did.

By then we'd made some nice friends in Tennessee. They packed up baskets of food for us to take. Five children, but we made the trip very well. We stopped in New Orleans and changed trains. No time to visit with so many children to look after.

While at the law school I met some of his friends. One was a composer of music, too, so he would come and we wrote some songs together. I went to the radio stations to listen to that type of Tennessee country music. I wrote several songs there in Tennessee.

S: How in the world did you find time to write songs?

A: I managed. We had a mammy who helped with the children. Imagine! We had twins. They were born in Tennessee and I think they were the first Hawaiian babies born in that hospital. (laughs) All the doctors and people came to see these Hawaiian babies. And they were baptized there in the Catholic church.

S: But you had no problems making friends. Even in Tennessee.

A: Even in Tennessee. No trouble. My husband was even darker complected but he didn't have any trouble. Because you know there if you were Negro, you sat in a certain section on the busses.

S: I know. I can understand how you could get along in Los Angeles.

A: He didn't have any trouble.

S: That's good to hear.

A: Any place we went we didn't have any trouble. I enjoyed it there. The Ozarks were there. I loved the work that they did; the basketry and weaving; the art shows of mountain people.

S: All the crafts.

A: All of that. I wished I had more time. We wanted to take the children on a riverboat, but we never got to that. There were many things we would have liked to do but didn't.

But I'll tell you Tennessee was quite a place for our living. Our first home--Nane had arranged for it through the University. We had one of the professor's homes and we stayed there and you know that's a sooty town.

S: What town was it?

A: Knoxville. It was in the summer and it was so hot I could only keep the children in shorts. We had a mammy come and help us because I had my two babies. A lot of soot. I couldn't stand it. It was in the screens. We scrubbed down that house. I know when we left the neighbors said, "My, you left this house cleaner than it's ever been." But I guess being from Hawaii I couldn't stand all that soot.

Anyway, we stayed there for the summer and when they were coming back, we had to move. We took another home. We took the basement apartment of a woman who was renting rooms in her home. A very lovely home. A nice area. She rented out rooms to university students and business people. We had the whole bottom apartment. When winter came, the river next to the property overflowed. The river hadn't overflowed in years, but this one year it did. There must have been a lot of snow. It rose and rose and came into our apartment. The woman was so frightened. She had us move upstairs with our children. She said it hadn't done that in years. We moved upstairs and the water was about a foot high in our apartment. We had to move everything upstairs.

So we looked for another house through the University. We took, I think, it was two rooms in someone's home. Nane got me settled there with the children and then he had to go back to the University to study. There were these two big dogs and when we ate they'd bark and growl and the height of it all was that this woman evidently was alcoholic and we didn't know it.

Her alcoholic man friend came and that night in the kitchen pretty soon pans were banging and they were fighting. Here I was with my children. I locked the door and thought, "Oh goodness, we cannot stay here." They were fighting and this was a very good residential area. Oh, that was enough.

My husband came home later. He had been at the library studying. I said, "Honey, we cannot stay here. The dogs growl at the children when they're eating. I have to hold them close. And then these two started fighting and

drinking." He said, "We are not going to stay here." He got a motel and he moved us right out of that place.

S: And all this is in a matter of a few months.

A: The third move. We finally got a house--a brand new home--no curtains, nothing. We moved in there. I think it had beds--I can't remember--but very sparsely furnished. We said that we'd make do. For once in my life I had to use sheets to cover the windows. (laughs) It was like a tenement. That carried us through. We knew it wasn't going to be long so we couldn't go into furnishing it. We just made do with what we had and finally left. But it was quite a town then. Knoxville. Four moves. Imagine.

S: I can imagine the only thing that kept you going was that you knew you'd be getting back to Hawaii. So after all those experiences in Knoxville you came across country on the train.

A: Oh, it was hot and then it was cold. The only thing I liked about it was the little music I worked in and the crafts.

S: Yes, the countryside is pretty, but the city itself isn't much.

What year did all seven of you come back? Nineteen forty-nine?

A: Yes, forty-nine. My sister-in-law was a student at a school in Santa Barbara, so she and her friend came to meet us at the train. And friends asked us to please stay with them so we did. Then we came home on the SS Lurline.

S: I'll bet that was a great trip. Did you have any help with the children?

A: That was nice. We were on our own, but Nane was with me. The first time, I took a maid with me and she helped me. We went by ship, too. But it was no trouble. We'd take turns. He'd go down with two children first and the twins were fed in the room. So we managed well. We had a nice trip.

Oh, when we got home! I didn't realize how much I had missed Hawaii.

S: Did you cry? (laughs)

A: Oh, I wept when I came in. Just to see home. The family was down there and friends and Bill Cogswell was a very good friend. He was with the newspaper for a while and then with the tourist bureau here. He got on that launch

that came out with leis for us. He was so excited. He had pictures taken. I still have big blown-up pictures of us arriving with the children. It was so exciting. I just wept when I saw Diamond Head and worse when we got into port and saw all the family and friends there with leis. It was such a great homecoming.

S: After all you'd been through I'll bet you were so glad to get back here.

A: Los Angeles was fine. We did a lot of things there. One thing we didn't do--one day I had planned to take the children to go out to one of the farms to pick cherries. I thought they've got to have this experience. We had really planned for it. Someone got sick in the family so we had to call it off. We never did get to those fruit farms just to have the experience.

But we had friends who owned an orange grove and they invited us for lunch and to pick all the oranges we wanted. I went wild. She was from the Auld family from here. She invited us to spend the day with her. There were so many oranges. I went wild. I had a full sack to bring home and we could just pick them off the tree. Seeing so much fruit on one tree was such an experience. That was so much fun.

I love California. I loved all the fruit they had and the musical shows that would come through. The big shows from New York would come through and I'd go down to see them either with friends or with Nane. And the shopping was fun. Going to May's, the big department stores at Christmastime. And I drove all over there, too. Up to Hollywood and to the main town and if we got hungry for Island food, Japanese food, we'd go to Japantown and we'd be able to buy a lot of things we'd get here. It was a nice time in Los Angeles, but we were really happy to come home.

During one semester break my husband and I drove all the way up to San Francisco. We left the children home with our help and a friend was visiting. She was the age of my maid, so they stayed home and looked after the children. We drove up to San Francisco and it was foggy all the way. That was frightening.

S: Did you drive up the coast through Carmel and Monterey?

A: Yes, we drove up and when we started out the fog was so thick you couldn't see a yard ahead of you. But we drove though. We had a great time. But all that fog almost all the way. We went to visit friends who used to come down and visit with us, too.

S: Well, it was all an adventure. When you got home, you were very busy with the children. Where did you live then?

A: We stayed at my husband's family home for a while. My sister-in-law was going to be away on a trip to the mainland so we took over the main house. Later when she came back, they had cottages that they rented out around the home and we took one of those. It was quite a large one. They renovated it and we lived there until we moved to Punaluu and finally to Kailua.

I got back into teaching. I worked at the Children's Hospital helping those with rheumatic fever. There was a little school right there in the hospital. I worked with the principal and we would teach--bedside teaching. That's what I did for a while. Then I went back into the regular Department of Education and taught at Washington Intermediate for only one semester. I really didn't enjoy it because it was full time and the children were still young and although I had help, when they were ill I still had to go in and teach so I finally gave it up. I resigned.

S: When you got back here you had five. Somewhere along the line, you had two more.

A: A boy and a girl. I think it was about 1952 that I had another child and then two years after that the last one.

S: What about the music? You said you did some on the mainland.

A: I continued to write music. In fact, we put out a recording, "Santa's Gone Hawaiian." When I came home from that trip and was still at the family home, I met a woman who was a writer of children's stories. She came from Los Angeles and she was quite a go-getter. She took hula from my sister Emma who used to come down for the summer and teach coeds the hula at the University. She taught the hula for quite a few years and then she had private classes. This woman happened to be in her class. She met all of us sisters and learned that I was a composer.

She said, "Oh, I'd like to write a Christmas story and maybe you could do the music." I said, "Okay," without thinking. She really hounded me. She'd call me up, "Well, I've got the story going now. Will you take a look at the story and write the music?" I said, "All right." I had to commit myself to her. So I did. I think I wrote twelve songs for that record. Then we produced it. She kept pushing us, you know. I got my family, my brother's in it, my sisters are in it, we sing the parts. We did the whole thing and produced this record, "Santa's Gone Hawaiian." They still have it with 49th State Records. The owner, Mr. Ching, now lives in California, so I've lost contact.

Then she sold it to one company here. Mr. Ching was the president. Then he moved to the mainland. The artwork on the cover was done by someone on the mainland. I think she took it to Metro Goldwyn. They did the artwork of Santa laughing on a surfboard with a hula skirt. Anyway, it turned out okay, it was finished and Mr. Ching bought the rights.

While I was teaching at Washington Intermediate, at the first staff meeting we made our plans for the year and it came up who was going to do the Christmas program. They said, "Oh, Mrs. Aluli, you're in music and all that, so you're going to be chairman." I said, "Oh my goodness, I'm so new in this school." They said, "That's all right. You'll have so-and-so for an assistant and the different departments will help you. The art department and the music department." So we put on this "Santa's Gone Hawaiian." The entire thing on the stage.

While working on it I thought the real purpose of Christmas is not Santa and all that: it's the birth of Christ. So I wrote a song, "My Hawaiian Madonna," and we put that on stage. A tableau. It was beautiful. We chose one of our beautiful Hawaiian girls for our madonna and we had a Hawaiian setting and Hawaiian chiefs for the wisemen and the shepherds were Hawaiian shepherds with spears instead of crooks. Then we had a chorus of girls all in white and they sang a capella. That was a beautiful scene. Then we started the "Santa's Gone Hawaiian."

We had the music department doing all the music; we had the home economics department doing the costuming. We worked. It was beautiful. In it this little boy--it was supposed to be in the early times and they had no chimneys and he wanted Santa to come from the North Pole. He sends his message on the trade winds and there's a song for that. Santa gets it and he laughs. It's a little boy named Akaakanui, which means big laughter.

Santa sends word back by the trade winds asking how is he going to get there. Well, you come in on a surf board. So Santa comes in on a surf board and there's a song for that. The moonbeams are helping him. Santa calls up his menehune friends, "What shall I get for the children?" "Oh, ukuleles, surf boards and crack seed. They love crack seed." So there's a crack seed song. Because of that they invited the crack seed company...

S: Yick Lung?

A: Yick Lung. He was invited to come. He and his wife came out of curiosity and this dance is done all about crack seed and then this sign with two people goes across with Yick Lung Company on it. He was so taken with that program. He

congratulated us and told his whole staff they had to come that night. They all came that night for the production. He provided us with all the crack seed leis we wanted. We said we wanted some to be given as door prizes. Fine. He donated that. We donated records of "Santa's Gone Hawaiian" from the 49th State Record Company.

Well, after that morning production he was so thrilled. He wanted to take that whole show and put it down in Waikiki. (laughter) We said that there were too many to be concerned with. All the children would have to be taken. He said, "No, that's so great I want to have it down at the Shell. I'll take care of everything." He presented us with a plaque for putting on this show. He wanted to put out money for everything. He gave everyone on the program crack seed. Sent packages for all the children. He was so thrilled. Fred--I can't remember his last name. [Frederick K. S. Yee] He was quite taken with that program. Later he asked permission to use the cracked seed song on radio for advertising his company.

Lots of music in it. Acting and dances. We worked out the dances. Some I had to teach.

S: I'll bet that was the highlight of your year.

A: It was. It went over so well. They wanted to take it elsewhere, but it was so hard to take a bunch of forty in the cast. But it was fun doing. Really. That was some of my experiences during my teaching year. Then I gave up.

Then I went into real estate. My husband said, "Maybe you ought to get into insurance." I said, "Insurance takes a lot of night work and to be away from the children." "Well, go and take your license anyway." So I studied and took my exam, passed and got my license for that. Went to real estate, studied hard at night under my brother-in-law--he was a broker. The first time I didn't pass. I went and my glasses broke. I couldn't even read the exam well. I reviewed and I went the second time and passed and got my salesman's license.

#### END OF TAPE 2/SIDE 1

A: I started working for Bishop Trust. At that time the real estate department was part of the main firm. Insurance and real estate and everything was all in one company. We used to have our meetings in the building. Later on they became separate. We used to have about twenty-one on our staff. Ted James was our head broker.



S: And that was around 1955 or later?

A: About then. In the 1950s. It must have been 1958. We were living down here. Let's see. When we came from the mainland, we lived in the family home and then one of the cottages. Then my husband decided to build. His brother had developed some of the land out here at Kaimalino outside of the Marine base. He took one of the lots and we started building our home. During that period they were going to build apartments on the family property at Punchbowl. There was a big piece. All the cottages were torn down; the main house was torn out, too. They built apartments.

During the period we went to live at Punaluu. For nine months. Those were beautiful days for our children and ourselves because it was in an area that has always been popular with Island families. Either they live there or have country homes. We had the best times there. The children loved being on the ocean. We swam every day. The glass balls would float in from the ocean. They were plentiful at the time. Watching for glass balls and picking them up in the morning. Lots of shells in the ocean. Plenty of fish and lobsters. It was a great time for all of us.

S: It took you back a few years.

A: Oh, it did. It took me back to my childhood days because the living was that way.

S: Real relaxed.

A: Very relaxed and fun living. We went up to the mountains. I would take the children up. Friends would come from Honolulu and we'd go up to Green Valley. They didn't have any gates then. We'd hike up there all the way. There were gingers to pick. And in the mountain apple season, lots of mountain apples. We would pick them and bring them home. And the children would ride the flumes. Get into the flumes and ride down in the water. Very pleasant and happy days. Friends would come from Honolulu and spend the night. We'd play cards, we'd sing, we'd go swimming and fishing. Oh, it was a beautiful, beautiful time. Nine months of that.

Dr. [George H.] Mills and his family were just down the way. We got to be well acquainted with them. Poomaikalani Kawanakoa lived next to the Mills. She's from the royal family. I knew her but we got better acquainted. And other families along the shore line. Sybil Dominis, a very interesting person, who married the adopted son of Queen Liliuokalani. She lived in San Francisco part of the time, but she was down there at the time. We got to know them and we would all visit back and forth. There were stories to exchange and it was a good time.

and we kept going. Then Mihana encouraged Aima to come in and sing with us; learn it and get in. She said, "Oh, but I don't even know if I can sing." She was rather a quiet child. Anyway, she started singing, and kept singing and singing and out of it came this high sweet voice.

I taught them harmony until they had an ear for it and could know how to sing parts. I would still have to teach them, but they got on to it. That's how we started the four. There were three of us for maybe two or three years and then Aima came in. Now she's a definite part. We need that high voice. And we made her learn the ukulele, too. She didn't play the ukulele, didn't play the guitar, no instrument. She would take a little--we call it an ipu--it's a gourd, and just beat on it for rhythm.

After a while we said, "You've got to learn an instrument." So we put her on ukulele, and from the ukulele she learned the bass, so now she plays the ukulele and the bass. She can also play the guitar. She learned by herself and I would teach her some chords. But she doesn't play the guitar anymore although she could. Now we really need her voice because that high second is very nice, you know. It gives that nice sound. So that's how we started. We've been together now, the four of us, for about seven years. She came in two years after we started. Now we keep pretty busy with the music.

S:           You sure do, but isn't it wonderful?

A:           It's a wonderful livelihood for them because they can be with their children during the day. While they were young they could look after their babies and in the evenings the jobs are not long--two or three hours. At the longest it's four hours and that's rarely. The hours are early and the husbands can help out caring for the children in the evening or have baby-sitters for the time.

They feel so fortunate. They look at other mothers who are having to leave early in the morning, fight traffic, work a long eight-hour day, and sometimes don't even earn as much as they do in the music. It's long hours away from home, so they keep saying, "Oh, we're so thankful; we're so lucky that we have our group in music."

We all work well together. We plan our outfits; our colors, what we're going to wear, who's going to sew or do we need a new outfit for this? What color shall we go into? We meet and we discuss that. We used to meet often to rehearse; now we don't do it as often. What we do is take words and learn them by ourselves and then when we sing, we know. We'll say, "Oh, we should learn this song." We'll get the words and learn them, and we can sing the song on the job and sing it until we know it. It's not regular rehearsals.

My daughter's starting another type of singing; the old time songs, and they rehearse more often. We used to rehearse at least once a week; that's how we built up our repertoire. I knew a lot of the songs, but I had to teach the songs to them or take some of the new ones and all learn together.

S: But now you have so many numbers down pat you don't have to do that.

A: But now what we're realizing is that we can't be singing the same songs; let's select songs we don't know, get the words, start learning them. That's what we're doing now--learning separately, but singing it together when we're on the job.

S: How long have you been doing the Willows poi Thursday?

A: Since 1979. I just looked it up the other day. I didn't realize I'd been there that long. About October of 1979. Seven years already. I didn't think it was that long. I kept saying, "I've been there about three or four years." When I looked back on my calendar, "Wow! My goodness, I started in October of 1979." They wanted me and I was not well. I had to have an operation and when I was over it, I went into it.

S: Are there any of the grandchildren who are coming into this musical scene?

A: Oh, they're all musical and they're singing the songs I composed. Like in the kindergarten groups and at home the parents are teaching them. They have the records. Oh yes, they can sing and dance. I see it in a lot of them. The girls were pregnant, too, when they were singing and all the time they were singing, so when the child is born that child is musical. In fact, our Aima when she brought her little daughter home, she would have her right there as we would be rehearsing. Every time we were rehearsing baby was quiet as a mouse. Not a peep from her. She'd just lie there and listen. She's very musical. But it started during the pregnancy. The mother was singing and the same with the other children--the ones that the girls were pregnant with.

One son of my daughter's sings all day long. He can play by himself and he sings, sings, sings all the time. Happy. Aima's daughter was listening all the time we were rehearsing. Then when she started growing up, she amazed us. "I want to dance," and she dances and she sings and we're so amazed at what she's doing because we never taught her. Rhythm. She sees it on TV and she's copying the dancing and we just sit back and laugh and enjoy. She'll just come out with all this singing and dancing. She's listening to us at

rehearsal and she's singing all the songs; knows all the words. And she wants to play our tape. "I want the Puamana tape." She knew all the words to all the songs at three or four years old.

S: Oh, doesn't that make you feel good?

A: Well, I know among my friends some of their children have become very musical because the mother was in music and they would be around when the rehearsals went on. Kahauanu Lake is one; his mother used to sing in a trio. When they rehearsed, he was always around. He has beautiful harmony, beautiful instrumental work. And it's all from having been around his mother when she was rehearsing, singing, practicing their songs.

S: Well, look at the Brothers Cazimero.

A: Same thing. And he played bass when he was four years old--had to stand up on the chair.

S: The past seventy-five years have really been good ones, haven't they?

A: Yes, we played a lot of music around. I was with the trio first and then we joined the orchestra. Then we played, then I played with some competitive groups, too. They'd have a song contest and we'd get in a group and train and sing. Concerts at McKinley High school, at the University I sang a lot in the trio, at assemblies they'd call on us. I sang with two sisters and they had good harmony. They were Kamehameha school girls. Then I sang with all different groups. All different groups would ask me because I played the guitar.

S: But I bet nothing tops the joy of being with your own girls now.

A: That's true. It's easier. We do a lot of phone calling to coordinate things, but when I had the trio, I had to do the payroll, I had to take all the engagements, call the girls, tell them what to wear, meet at a certain place, go from down here into town. I didn't realize how much I was carrying until I started with my girls and I was getting all of this. "Mother, you can't handle it. I can do the bookkeeping." "All right, so-and-so, you'd better take that." It evens out the work. Someone takes care of getting words and scheduling our rehearsals, one does nothing but appointments--taking all the engagements--all the information, another one decides about letters that have to be answered. There's so much.

And even with them taking it on, I find I'm busy. Doing music and requests of all kinds coming. To be a composer is not as easy as some people think it is.

S: Do you still have time for much composing?

A: No.

S: I didn't see how you could at this point.

A: Not now. At one time I was composing a lot. Now it seems like I have to be almost forced into it or something comes up and just.... Music still comes and I write it down and put it away. I don't work on it. I'll put the date and new tune, maybe a title and that's all; I'll put it away and maybe I'll see it five years from now. I won't even recognize the tune. But it's written down. I don't spend time now composing because there are too much other things. They always say, "Well, you should make time for it." It seems easy, but it isn't.

And requests of all kinds. I have letters from the mainland; they want to know about certain songs, they want translations, they want recommendations, they want me to please come speak to this club of ours; please give us the words for this, all kinds of requests. Many. People call me up and ask what I think of songs, or could I help them; what do they do to copyright or how do they go about. All sorts of things. But you have to give the time to help others.

S: Well, I appreciate the time you've given us. I think we've covered a lot of worthwhile material here. It's been most interesting.

END OF TAPE 3/SIDE 2

## SUBJECT INDEX

- 1-2 The Farden family: the thirteen children of Annie  
and Charles Farden
- 2-3 The early years at Mala
- 3-4 The family home at Puamana
- 4-7 Parents' background
- 7 Childhood chores  
Early education in Lahaina
- 8 Anecdote: planting the coconut trees at Puamana
- 8-9 Plantation parties: the Christmas party and the  
summer beach party
- 9 Working in the sugarcane fields
- 10 Musical influences  
Further education in Honolulu and the mainland
- 11 Father's dedication to plantation job
- 11-12 Anecdotes: parents' visits to Honolulu and  
Father's term in the Legislature
- 13 Early training in the church choir: Father's keen  
ear  
Emma, the dance instructor, now the kumu hula
- 14 Playing the piano by ear  
Formation of the trio with Annie Kerr  
Farden-Poepoe orchestra  
Early performances at weddings and dances
- 15 Anecdote: Brother Bode and St. Andrew's choir  
Family life on Maui while growing up
- 16 Visits from aunt and reverend uncle
- 16-18 Anecdotes: healing the Hawaiian way
- 18-19 Reaction to attending school in Honolulu

- 19 Parents' discipline: attitudes toward children
- 20-21 Ethnic holiday treats
- 21-22 Fishing, childhood games, mostly made-up games
- 23 College educations for the Farden children
- 24 Career after graduation from the University of  
Hawaii
- 25-26 Trip around the world
- 26 Marriage in 1941
- 27-28 Recollections of December 7, 1941
- 29-31 World War II years  
Children's birthdates
- 32 Move to mainland while husband attended law school  
in Los Angeles and in Knoxville, Tennessee
- 33-35 Anecdotes about the mainland years
- 35-36 Return to Hawaii in 1949
- 37 One year return to teaching
- 37-39 Anecdote: "Santa's Gone Hawaiian"
- 39-40 Enters real estate business in the 1950s
- 40-41 Family's nine months' stay at Punaluu
- 41-43 Anecdote: "The Boy from Laupahoehoe"
- 44-45 Anecdote: "For a Peaceful World"
- 45-46 The need to make notes as songs come to her
- 46-48 Personal anecdote: decision to stay with Hawaiian  
music
- 48-50 Anecdotes: acquiring the piano and the guitar
- 50-51 Assistance to other musicians

- 51-52 Anecdote: gathering kīawe beans for sale
- 52 Trips to Mr. Fleming's beach house
- 53 Ethnic groups at school
- 53-54 Childhood games: jacks, peewee, jump roping
- 54 Sports for girls in school
- 55 Anecdote: epidemic on the plantation
- 55-56 Anecdote: childhood fears of Filipino men
- 56 Impressions of Japanese during the early years
- 57 Social life on plantations: luncheons, bridge parties  
Difficult life of plantation workers
- 57-58 The Lahaina mangos
- 58-59 The Maui County Fair
- 59 Picking blackberries at Olinda
- 60 Anecdote: Chinatown in Lahaina
- 60-61 Poi factory and Hawaiians making their own poi
- 61-61 Old coral and stone buildings in Lahaina
- 62 Anecdote: coconut shampoos
- 62-64 Fishing, crabbing, shrimping
- 64-65 Boat days in Lahaina
- 65 Anecdote: "the pessaros"
- 65-66 Lei making
- 66-68 The formation of the present Puamana group
- 68-69 The musical grandchildren
- 70 Less time for composing while assisting others and  
acknowledging many requests



## THE WATUMULL FOUNDATION ORAL HISTORY PROJECT

The Watumull Foundation Oral History Project began in June of 1971. During the following seventeen months eighty-eight people were taped. These tapes were transcribed but had not been put in final form when the project was suspended at the end of 1972.

In 1979 the project was reactivated and the long process of proofing, final typing and binding began. On the fortieth anniversary of the Watumull Foundation in 1982 the completed histories were delivered to the three repositories.

As the value of these interviews was realized, it was decided to add to the collection. In November of 1985 Alice Sinesky was engaged to interview and edit thirty-three histories that have been recorded to mark the forty-fifth anniversary of the Foundation.

The subjects for the interviews are chosen from all walks of life and are people who are part of and have contributed to the history of Hawaii.

The final transcripts, on acid-free Permalife bond paper and individually Velo-bound, are deposited and are available to scholars and historians at the Hawaii State Archives, the Hamilton Library at the University of Hawaii and the Cooke Library at Punahou School. The tapes are sealed and are not available.

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